DOCUMENT RESUME

ED 200 597 SP 017 984

AUTHOR Ryan, Kevin
TITLE The Teacher's Story: The Oldest and Newest Form of Educational Research.
PUB DATE Apr 81
NOTE 21p.: Paper presented at the Annual Meeting of the American Educational Research Association (Los Angeles, CA, April, 1981).

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Educational Research; Individual Development; Preservice Teacher Education; Professional Development; *Role Models; *Self Evaluation (Individuals); *Story Telling; *Teacher Attitudes; Teacher Education Curriculum; *Teaching Experience; Teaching Styles

ABSTRACT

The story is a powerful but largely unused tool in the initial preparation and continuing development of the teacher. Teachers know much of reality through stories. However, the exact contribution of the story to the teachers' understanding of their work and development are hidden. Positive effects of teacher story telling include: (1) the provision of concrete perceptual imagery of teaching; (2) the learning and comparison of skills and strategies as they were used in particular situations; (3) the preparation of teachers for a wide range of human encounters in the classroom; and (4) the preparation in dealing with the moral dimension of teaching. It is believed that, if teachers had a legitimate and systematic opportunity to tell their stories, not only would their stories be useful to others, but the teachers themselves would personally find the experience useful and satisfying. Reasons for not using stories in teacher education and development include: (1) Stories in the form of unorganized and spontaneous trading of experiences are currently overused in teacher education; (2) Stories of teaching do not always have the most socially desirable or educationally sound message to convey; (3) Stories may be a helpful learning method for some, but a distraction for others; and (4) Stories may not be accurate reflections of classroom realities. To date, teacher education and research have ignored a major tool which mankind has been using to pass on culture and make sense of the personal world. (CJ)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED200597

The Teacher's Story: The Oldest and Newest Form of Educational Research

Kevin Ryan

The Ohio State University

Columbus, Ohio

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

✓ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Kevin Ryan

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Paper presented at the Annual Meeting of the

American Educational Research Association

Los Angelos, California

April, 1981

SP 017 984

PROLOGUE

Once upon a time I lived in a small fishing village in Portugal. Together my wife and two girls and new baby boy and I lived in a cozy apartment overlooking a fifteenth-century fort and the bright blue Atlantic. One day the silence of our life was broken by the telephone. The stranger on the other end of the phone said that he had read some of the things that I had written and thought that he could see a theme, an intentionality, some method to my madness. I was both flattered and frightened. Flattered that he had read the things that I had written and felt that there was a theme there. Frightened because I didn't know what the theme was. In my mild panic and confusion I agreed to reveal my theme. Since that day I have been stewing and stewing...

Once upon a time...: Teachers and stories

"Once upon a time..." "Long, long ago..." "There once was a..."... the very words bring back a wave of childhood memories and emotions. We feel warm and protected, knowing what these words usher in. "Once upon a time..." the phrase conjures up a cauldron of images: Jack racing for the beanstalk with the Giant hard on his heals; the prince leaning down to kiss sleeping Snow White while the sad dwarfs look on; of a little old man with a stomach like a "bowl full of jelly" landing on a roof with a sleigh full of toys; of a lonely boy with a small bear named Pooh for a friend. Stories of sword swinging knights and women who fly around with umbrellas are in the marrow of our childhood. In elementary school, our teachers could always quiet the class with the promise of a story. And then there were all those Saturday afternoons watching the stories enfold in the dark at the local movie theatre. And more nights then we are comfortable acknowledging watching and listening to the electronic box in the living room and its endless recitation of stories.

We all love a good story. Some of us even love a bad story. But few of us take stories seriously. Our attraction to the story is looked upon as a concession to the child in each of us. They are our weakness. Something for relaxation. Certainly we would not consider the story as an important part, actually or potentially, in the professional preparation of teachers. When as a child, do the things of a child. When as a man, do the things of a man.

The author challenges this view and suggests that the story may be a powerful, available, but largely unused tool in the initial preparation and continuing development of the teacher. This paper, then, explores the thesis that stories of teachers and teaching, both fictional and biographical, have the potential for a much wider use in teacher education. The story will be looked at from several perspectives: the story, its effect on the teacher listener, its effect on the teacher teller, and briefly what the stories might tell us about teaching as an occupation.

The Story

The story is as old as man. Telling a story was man's earliest social attempt to try to make sense out of what William James called "life's buzzing, booming confusion." And we have been telling stories to one another down through the centuries.

A good story teller has always received our attention, although society has sometimes badly treated the story teller, as in the cases of Socrates and Jesus, and as more recently attested to by Solzhenitsyn's trips to the gulag.

The purpose of the story is often just to amuse, to "spin a yarn," to "while away the time." Often, though, while stories are entertaining, their real purpose is to instruct. This is particular true with the enduring stories. The members of society perceive the value in a particular story and they want to pass it on, particularly to the young. Take, for instance, the stories of young George Washington who, having chopped down the cherry tree, confesses his deed to his father. And, the story of the Revolutionary War figure

and contemporary of Washington who was guilty of treason in a story that comes to us in "The Man Without a Country," These stories are "culture carriers." They tell us who we are, the people from whom we have sprung and, most importantly, how we should behave.

From the time our distant ancestors huddled around the night fire swapping stories (and passing on the messages of racial survival) until the present, the story has seen some changes. From its crude beginnings it evolved into long, versed sagas. Now the story comes to us in a range of forms from country and western ballads to eight-hundred page novels. Technology, too, has had its way with the story. For much of our history the story lived only in the telling and in the memory of the hearer. But, then, the story was chipped in stone, was captured on parchment and paper, was transferred to cellulous and airwaves and more recently to the electronic dots of our color T.V. sets. Technology has not only brought new forms but also an exposion of the story. Right now, we are surrounded by the story,

For a long time in our history the story was our major means of knowing who we were, from where we came and where we were going, The story was the great teacher, the great explainer, As we developed in our quest to forge meaning out of what seemed the abyss of meaninglessness, we evolved other ways of knowing, And with them other methods of inquiry, We developed philosophy, and theology, the natural sciences and then the social sciences, While these ordered patterns of knowing, these disciplines, have added immensely to our sense of who mankind is and what his relationship is to the environment, they have not lessened their interest in or cultural reliance on the story,

The story has, in fact, found its way into disciplined knowledge, most notable in literature and history. (Phenix, 1967) Both the writer of fiction and the historian are trying to make some sense of human events and trying to tell the truth about the human condition. Both the writer and historian tell a story by putting together statements about human life in an ordered pattern. The writer of fiction draws on his imagination and carefully crafts these mental scraps into an integrated whole. The historian draws upon a great range of dispersed facts and constructs them into a coherent whole. Both the writer and the historian use the story to help us make meaning. And, as we listen to the story, we are getting a larger message about "how things fit together?" We are learning what we ought to do. Besides providing answers to these questions, often the story provides us with what James Joyce called "epiphanies" or flashes of insight that provide us with new, and sometimes startling, meanings.

The Story and the Teacher-Listener

Like others in the society, teachers know much of reality through stories. And stories undoubtedly contribute to their "knowing what it is to be a teacher and what to do." However, the exact contribution of the story to a teacher's understanding of their work and development are hidden. Surely, though, the teacher or prospective teacher is affected by reading about Annie Sullivan's (Keller, 1903) determined struggle with the young deaf mute, Helen Keller or of Jean Brodie's clever manipulation of her "Brodie girls" (Spark, 1962) or the anguished struggle of wills between a new fourth grade teacher and her teacher-seasoned four graders. One can speculate, though, a number of effects, effects that would vary from teacher to teacher, depending in no small degree on their stage of professional and personal development.

The first effect of the story, and one that may be of particular importance in preservice teacher education, is to provide the individual with what Louis Smith (1972) has called concrete perceptual imagery of teaching. While most prospective teachers have a great deal of imagery of classrooms, they have little perceptual imagery from the teacher's angle of vision. Seeing children through the eyes of a teacher cannot be done well through psychological generalizations or the analysis of empirical investigations. However, the story of an insecure teacher's vain attempts to find content of interest to her students and her fears that she is really the problem may speak with great power to the teacher-reader.

A second effect of encountering teacher stories has to do with what is sometimes pejoratively referred to as "tricks of the trade." As they read, they are picking up the skills, strategies, "teacher moves" and other elements of the teaching craft. Reading that the insecure teacher in the above example tried brainstorming with her students, which both gave her a whole new set of ideas of what to teach and changed the tone of her class, could be very important. These chains of behavior are, in fact, "learned-in-the-telling." They may be part of the teacher's past social learning, actually. The story, or the memory of the story, triggers this past learning and the teacher adapts it to his or her situation.

Third, an empathetic reading or hearing of stories prepares the teacher for a wide range of human encounters in the classroom. It helps her perceive the fear and isolation of a student who is failing or is new to the school. Stories of other teachers can help them deal with their own feelings of frustration or powerlessness or, even, having too much power. In a sense, the story functions not unlike what David

Ausubel calls (1968) an advanced organizer. The teacher in a concrete situation has the sense that "he has been there before" and he knows what to do.

Preparation for the human experiences encountered in teaching may have particular importance for beginning teachers. When new teachers are in what Fuller and Bown (1975) call the survival stage, their sense of professional competence and self worth is frequently at a very low ebb. For the new teacher to know that others have had these same feelings, these same fears and failures, may make the situation more endurable. To know "I am not alone" may be the most important message she can have.

The fourth effect of stories deals with the moral dimension of teaching. Because of its importance and since there has been such little attention in teacher education to the moral domain in recent years, this effect will be given particular attention here. From the Greek philosophers to the present, educational thinkers have acknowledged the schools dual role of developing intelligence and a moral sense of connectedness with others. Schooling is intrinsically a moral activity. Moral matters are embedded in the social, nature of classroom life. (Ryan, 1981) It is especially evident in the uneven power relationship between teacher and students. Much of the content of schooling, then, both the formal and hidden curriculum, is concerned with, "What is the right thing to do?"

In the last twenty years social science research techniques and perspectives have been influential in teacher education. This has caused a shift away from the value dimension of teaching toward a more objective, value neutral study of behavior. As a result, many

teachers are unaware of the moral dimension of teaching and many more are ill-equipped to take on the traditional role of transmitter of positive social values. This paradigm of teaching as applied science is increasingly coming under attack for its over-simplified view of teaching and for its meager yield of usable knowledge. (Popkewitz, Tabachnick, and Zeichner, 1979). One critic, Alan Tom of Washington University has suggested (1980) that this metaphor ought to be replaced by another, that of teaching as a moral craft.

Without here going into the case for moral education in the schools and assuming the tradition view that school has an important role in the moral development of children, it seems to be here an important role for the story. As mentioned earlier, stories have a major form of teaching moral truths and subtleties. From Plato to Lawrence Kohlberg from Homer to Walker Percy, men have used stories to incite the moral imagination. Indeed, the moral story may be the most valid and reliable means of moral teaching. The stories of teachers, again both fiction and real, are a rich storehouse of the ethical events, confrontations and dilemmas of the profession. And they may be the best means of helping teachers to become, as Tolstoy urges, "good by choice."

The Teacher as Story Teller

There is little time in teaching for reflection. There is little time to see the relationship between what one does and what actually happens, the cause and effect linkage. As a result teachers rarely get a chance to tell their own stories, to sort out their lives and make sense of their professional experiences, or, said less jargony,

what happens to them in classrooms. By its very nature, teaching is a busy, highly interactive, continually flowing work. What one does in the act of teaching is rarely recorded. So, too, the product of teaching is elusive. After a full day in the classroom, the teacher needs to correct the day's work and prepare for tomorrow. There is little energy left to sort things out.

But what would be the effect of giving teachers moments throughout their career to tell their story? To answer the questions, "What has happened to me?" "How have I changed?" "How have my views towards my work been altered?" "Where have I succeeded?" "What am I doing that is really making an impact?" "What do I want to do differently?" "What is it all adding up to?" "Where am I going?" The question is what would be the effects if teachers had the opportunity to tell their stories to a trained, story collector, or even just an interested, sympathetic listener.

It is the author's contention that if teachers had a legitimate and systematic opportunity to tell their stories, not only would their stories be useful to others, but the teachers themselves would personally find the experience useful and satisfying. In a number of studies done at The Ohio State University during the last six years, this point of teachers finding telling their stories satisfying has been verified. The author and a group of six colleagues studied sixteen first year teachers during their entire initial year of teaching. In blind questionnaires during and after the study, the researchers questioned the teacher-subjects about their involvement in what was for them a time consuming activity. Much of this study was their being interviewed by the researchers and going over what had happened and what was currently

happening to them. In reflecting on this experience they uniformly reported that it was a satisfying experience (Ryan et al., 1980). Katherine Newman, (1978) now of the University of Texas, and Anne Peterson (1977) now of the Columbus Technical Institute, studied experienced teachers (19-30 years in the classroom) and retired teachers respectively. Both of these researchers relied primarily on interviews or getting the stories of their teacher subjects. Both reported (personal communication) that for the great majority of the teachers the experience of going over their personal and professional histories as teachers seem to be a very satisfying one.

Randall Flora, now of the Ohio State Department of Education, did an exploratory field study (1978) with a small number of teachers to test the applicability of S.M. Jourard's theory (1964) to teacher development, and to see if providing teachers with opportunities for self-disclosure contributed to their personal and professional development. The results of this study are encouraging, showing not only that teachers have insufficient and inappropriate opportunity for discussing their personal and professional experiences and concerns, but also that the particular method suggested by Jourard is applicable to teachers.

Jourard's work, discovered only recently by the author, may provide the theoretical thread which links all of these Ohio State studies and may provide guidance for future work with teachers. Jourard proposes a particular process of reflection that aids in personal development. The method is self-disclosure in the form of verbal reflections on oneself and his or her circumstances carried on in the presence of a trusted, significant other. Reflection through self-disclosure allows "objectification" of one's personal experience and idiosyncratic

nature. It permits one to become an "I" who views "me." This process of objectively viewing "me" helps the individual clarify experience and also clarify relationship between one's goals and roles with "self." Also, Jourard's research indicates that these opportunities lead toward more realistic views of self. It should be added, however, that an important element to this process is the trusted, confidant, a person to whom the individual can speak openly and easily.

Telling our stories from the inside out, or what Jourard calls self-disclosure, has long been a way of making meaning of our lives. People seem to have an impulse toward telling their story. Friedrich Nietzsche put it this way: "We...want to be the poets of our lives, and first of all in the smallest and most common place matters." The theraputic value of story telling was recently attested to by one of our great living story tellers, Graham Greene. In the second of his autobiographies, Ways of Escape, (1980) Greene talks about why he writes. "Writing is a form of therapy: sometimes I wonder how all those who do not write, compose or paint can manage to escape the madness, the melancholia, the panic fear which is inherent in the human condition." While Greene is talking about story telling in general, the point can possibly be extended to the verbal story telling of self-disclosure. It would seem, therefore, that there is enough evidence, gathered from several different sources, to suggest that the effects of teachers telling their own stories should be carefully studied.

The Teacher's Story and the Profession of Teaching

Besides the issues of what the affect of the teacher's story is on the teller and the hearer there is also what the stories tell us about teaching as an occupation. Gertrude Stein said,

> Everybody's life is full of stories: ...What is interesting is the way everyone tells their stories. If you listen, really listen, you will hear people repeating themselves, You will hear their pleading nature or their attacking nature or their asserting nature.

Stein's observation suggests that there is much that we can learn about the nature of teaching and the nature of the profession from the teachers story. There are three resources here, the artist, the teacher-story teller and the "collected" teacher story, Teachers, while rarely culture heroes, have been the subject of much writing. Some of the stories of Sherwood Anderson come to mind, There are also the novels, such as James Hilton's Goodbye Mr. Chips, John Updike's The Centaur, (1964) and Bel Kaufman's Up the Down Staircase (1964). Then there are the brilliant little cameoes of teachers such as Holden Caulfield's teachers in Catcher in the Rye. (Salinger, 1945)

The second category of work is less well known. Here, the teacher has sat down and written out his or her own story. The most famous of these are, I believe, Sylvia Ashton-Warner's Teacher (1963) and Jesse Stuart's The Thread that Runs so True. It is my understanding that Katherine Newman of the University of Houston is currently collecting and compiling the real life accounts of teachers. Don't Smile Until Christmas, (Ryan, 1970) a book which the author edited eleven years ago, was an attempt to have a group of beginning teachers tell their own story of their first year of teaching.

The third category, the "collected" teacher story may be the most fruitful of the three. The "average teacher," who has his or her story collected, may tell us more of the "Everyman," the universal, quality of teaching. And the Ohio State studies referred to above and the insightful books by Philip Sterling, The Real Teachers (1972) and Estelle Fuchs' Teachers Talk are examples of this latter category. What is being suggested is that a much more grounded understanding of teaching is available through these three categories of teachers' stories.

The utility of this understanding of the teaching profession is perhaps obvious. First, it may provide a much richer source of hypothesis about instruction, about teacher development, and relationships in the classroom then is available through other means. Second, the teacher story may be a much more efficient and effective way to give teaching candidates the "feel" of teaching than the alternative methods. In recent years there has been increasing emphasis, and, in the author's view, an almost uncritical acceptance of field experiences in preservice education. Few questions have been raised about the negative aspects of the socialization that goes on in early experiences and student teaching. While not suggesting that field experiences be done away with, university teacher educators may be able to cover many more critical issues and problems through the vehicle of teacher story telling than sending students out into the field and hoping that something good happens.

Besides the curricular implications in preservice education, analysis of the teachers' stories may be a fruitful place to begin program development efforts for practicing, experienced teachers. It has been the author's experience that much program development and curriculum

development for programs for experienced teachers is done by professors of education (the author included) who are decades from their own classroom experience, if they had any to begin with. The experiences that go to make up the teacher's graduate program end up coming out of the professor's story, rather than the teacher's story.

The Case Against

This set of speculations about the use of stories in teacher education and development has stressed the positive, the case for the use of stories and story telling. There is, of course, a case against. Because the author has a weakness for the positive, happy endings, only limited attention will be given to the negative side of this speculation. The four points to be raised or limiting cases are as follows:

First, stories are currently overused in teacher education. Education courses, particularly at the graduate level, are often criticized as simply "the swapping of war stories." The assertion is made that there is either no warranted knowledge or empirical findings or persuasive theory in the field and that courses become occasions for the unorganized and spontaneous trading of experiences. While this may or may not be an apt description of some course work in education, it is not a persuasive argument not to explore positive uses for the story. It is similar to suggesting that we eliminate the automobile because some people cannot drive well.

Second, stories of teaching do not always have the most socially desirable or educationally sound message to convoy. While the story is a culture carrier, not everything in culture ought to be perpetuated. For instance, stories of teaching in which the students are always the antagonists, always the perpetrators of offenses against the teacher may instruct "well," but not with a "good" message.

Third, people have different styles of learning. Recent research in this area suggests that we can identify these learning and, then, there is the implication that we are to take this learning style into consideration

when we teach them. (Gregorc, 1979) Some of this research suggest that while there are those that learn most effectively through the presentation of abstract concepts, others learn most effectively through concrete illustrations. Stories are one method that seems most appropriate for those whose learning style leans more towards the concrete. Therefore, although the story may be a helpful method for some, it may be an unnecessary distraction for others. But while this limitation undoubtedly has validity, the same point could be made of any instructional approach. There is no "one right way" in teacher education unless it is that we need to employ a wide range of methodologies.

Fourth, and finally, stories by teachers may not be an accurate reflection of classroom realities. A recent article by the psychologist Anthony Greenwald, (1980) entitled "The Totalitarian Ego: Fabrication and Revision of Personal History" presents a theory that suggests the human memory acts like the Ministry of Truth in George Orwell novel 1984. The job of The Ministry of Truth (in this case the teacher's memory) is to continue and make revisions of history so that Big Brother (the teacher) appears as a hero. Orwell writes:

> The control of the past depends above all on the training of memory... (It is) necessary to remember that events happen in a desired manner. And if it is necessary to rearrange one's memories or to tamper with written records, then it is necessary to forget that one has done so. The trick in doing this can be learned like any other mental technique...it is called the double think (1949, pp. 176)

Greenwald's theory, which is based on a large number of empirical studies, suggests that the teacher's story, by its very nature, is a distortion and a self-serving picture of what actually happens in classrooms. And, while this is a telling and important consideration,

it does not underline the fact that the stories do speak to the perceptions of teachers, and what Stein called "their pleading nature." The teacher's story may not, in an objective sense, be reality, but they are the teacher's reality. And thus, should be looked at in that light.

Conclusion.

This essay on the story and the story telling in teacher education is both the author's personal quest to probe his own fascination with teacher stories and a speculation on various facets and uses of the story. While the personal quest has no forseeable ending...no "happily ever after"...the speculation comes to a conclusion. That is, that in the task of educating teachers we need to use all of the tools at our disposal, but that to date teacher education has ignored a major tool which mankind has been using to pass on culture and make sense of his personal world. The story gives the teacher an angle of vision he should use more fully.

Kevin Ryan
Faculty of Foundation and Research
College of Education
Ohio State University
March 1981

References

Ashton-Warner, S. Teacher New York: Simon and Schuster, 1963.

Ausubell, D. Educational Psychology: A Cognitive View New York: Holt, Rinehart & Winston, 1968.

Flora, V.R. An Exploratory Study of Teacher Development in a Confidant Relationship Unpublished Doctoral Dissertation, The Ohio State University, 1979.

Fuchs, E. Teachers Talk Garden City, N.Y.: Double Day and Co., 1969.

Fuller, F.F., & Bown, O.H. Becoming a Teacher. In K. Ryan (Ed.), Teacher Education: The Seventy-Fourth Yearbook of the National Society for the Study of Education (Part II). Chicago: University of Chicago Press, 1975.

Greene, G. Ways of Escape. New York: Simon and Schuster, 1980.

Greenwald, A. The Totalitarian Ego: Fabrication and Revision of Personal History. The American Psychologist, July, 1980, 35(5), pp. 603-618.

Gregorc, A.F. Learning/Teaching Styles. In Student Learning Styles: Diagnosing and Prescribing Programs, Reston, Va: National Association of Secondary School Principals, 1979, pp. 19-26.

Hilton, J. Goodbye, Mr. Chips. Boston: Little Brown and Co., 1934.

Jourard, S.M. The Transparent Self and Disclosing Man to Himself New York: Litton Education Publications, 1964; reprint edition New York: D. Van Nostrand Co., 1971. pp. 25-33 and Disclosing Man to Himself New York: Litton Educational Publishing, Inc, 1968.

Kaufman, B. Up the Down Staircase, Englewood Cliffs: Prentice Hall, 1964.

Keller, H. The Story of My Life. Doubleday-Page and Co: New York, 1903.

Newman, K.K. Middle-Aged Experienced Teachers' Perceptions of their Career Development. Unpublished Doctoral Dissertation, The Ohio State University, 1978.

Orwell, G. 1984 New York: Harcourt, Brace, 1949.

Peterson, A.R. Career Patterns of Secondary School Teachers: An Exploratory Interview Study of Retired Teachers. Unpublished Doctoral Dissertation, The Ohio State University, 1978.

Phenix, P.H., Realms of Meaning. New York: McGraw-Hill, 1964.

Popkewitz, T., Robert Tabachnick, T.B., & Zeichner, K.M. Dulling the Senses: Research in Teacher Education. Journal of Teacher Education Sept.-October 1979, 30(5), pp. 52-59/

Ryan, K. Moral Education: Question and Answers. Phi Delta Kappa Fastback, Bloomington: Phi Delta Kappa Educational Foundation, 1981.

Ryan, K., Newman, K., Mager, G., Applegate, J., Lasley, T., Flora, R., & Johnston, J. Biting the Apple: Accounts of First Year Teachers.

Ryan, K. Don't Smile Until Christmas. Chicago: University of Chicago Press, 1970.

Salinger, J.D. The Catcher in the Rye Boston: Little, Brown and Co, 1945.

Smith, L.M. Classroom Social Systems in Teacher Education. B. Joyce & M. Weil (Eds.), In Perspectives for Reform in Teacher Education Englewood Cliffs: Prentice-Hall, 1972.

Spark, M. Crime of Miss Jean Brodie Lippincott: New York, 1962.

Stein, G. Quoted in A.N. Wilder, The New Voice. New York: Herder and Herder, 1969, p. 74.

Sterling, P. (Ed.) The Real Teachers. New York: Random House 1972.

Stuart, J. The Thread that Runs so True New York: Scribner's, 1950.

Tom, A.R., Teaching as a Moral Craft: A Metaphor for Teaching and Teacher Education. Curriculum Inquiry, 1980 10(3), p. 317-322.

Updike, J. The Centaur New York: Fawcett World Library, 1964.